

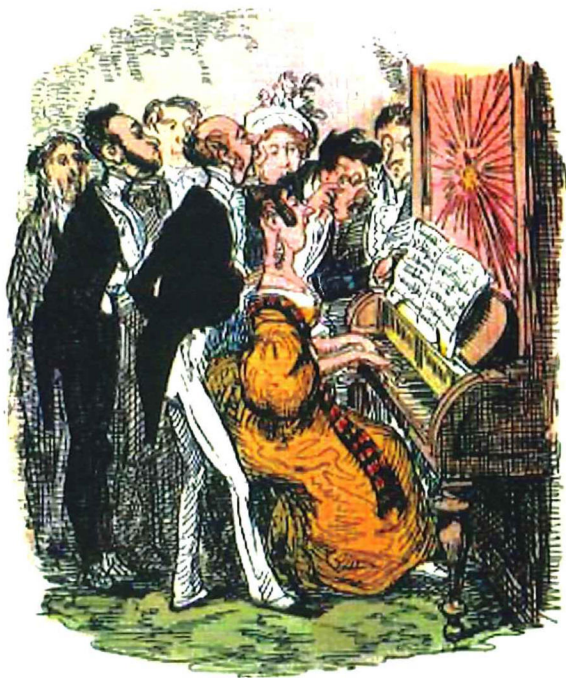
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THE

Aldburgh

CONNECTION

The Great Song Marathon



Walter Hall

Saturday, January 19, 2002

10:30 am

2:30 pm

7:30 pm

*For their support of today's presentation
we would like to thank:*

The Julie-Jiggs Foundation



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CBC Radio Two congratulates The Aldeburgh Connection on its 20th Anniversary. CBC is a proud supporter of The Aldeburgh Connection and of Canadian music and musicians everywhere.

Studio Cafe at Four Seasons Hotel Toronto, Avenue Road and Yorkville (2nd floor), is offering ticket holders to the entire day of concerts a complimentary dessert with the purchase of an entree at either lunch or dinner, on presentation of a Day Pass Card. The Pass will be honoured on January 19th only, subject to availability. For reservations please call 416 928-7330.

If you wish to take advantage of this offer, please pick up your Day Pass Card from either the box office on the main floor, or our desk in the lobby. Your three tickets/ticket stubs for the morning, afternoon and evening concerts are proof of purchase.



FOUR SEASONS HOTEL
Toronto

The Great Song Marathon

Saturday, January 19, 2002

Welcome to the third presentation in our triptych of twentieth anniversary events! Our ideas concerning this 'Great Song Marathon' have evolved during the passage of time since the idea first came to us. Rather than simply presenting an unconnected sequence of all-time favourites (either ours or yours!), we have decided to structure the three sessions according to the time of day, providing an obvious framework at the start. Developing this thought, we felt it allowable to include songs of spring in the morning, of summer in the afternoon and of winter in the evening. There will also be some reflection of young love and its beginnings in the morning, of the happiness (or sadness) of a full-blown affair in the afternoon and, finally, of measured reflection, either rueful or fulfilled, in the evening.

We hope you will find sense in the results and will enjoy our choices. At the same time, of course, we have sought to give a hearing to all of the major periods and schools of artsong writing and have included genuine, undisputed masterpieces from each. Inevitably, our choices would not necessarily have been yours. But it is *our* anniversary!

Our singers, too, range excitingly from some of Canada's leading international stars to the young performers just emerging from the Faculty of Music. All of them are donating their services, for which we are sincerely grateful. The proceeds of this Marathon will be added to the endowed funds of the Greta Kraus Scholarships and the Lois Marshall Memorial Scholarships. We are delighted to assist the Faculty in the encouragement and presentation of young singers. Over the years of their work here, the singer Lois Marshall and the harpsichordist and pianist Greta Kraus educated generations of Canadian singers. Their help was incalculable and their inspiration lives on. If you would like to contribute to the scholarships established in their names, please contact:

Mai King, Development Administrator,
Faculty of Music, Edward Johnson Building,
80 Queen's Park, Toronto, Ontario M5S 2C5
(Telephone: (416) 946-3580)

Morning Session:

"C'est le premier matin du monde"
(Fauré, Op. 95/1)

10:30 am



Paradis (*La Chanson d'Eve*) (Charles van Lerberghe), Op. 95/1
Gabriel Fauré (1845-1924)

Catherine Robbin mezzo



Fussreise (<i>Eduard Mörike</i>)	Hugo Wolf (1860-1903)
Anakreons Grab (<i>Johann Wolfgang von Goethe</i>)	Wolf
Und steht Ihr früh am Morgen auf vom Bette (<i>Paul Heyse</i>)	Wolf
Geselle, woll'n wir uns in Kutten hüllen (<i>Heyse</i>)	Wolf

Jesse Clark baritone



Five popular Greek melodies	Maurice Ravel (1875-1937)
Le Réveil de la mariée	
Là-bas, vers l'église	
Quel galant m'est comparable	
Chanson des cueilleuses de lentisques	
Tout gai!	

Ariana Chris mezzo



Ne poj, krasavica!	Sergei Rachmaninov (1873-1943)
(<i>Aleksander Pushkin</i>), Op. 4/4	
Siren' (<i>Ekaterina Beketova</i>), Op. 21/5	Rachmaninov
Vesennije vody (<i>Fyodor Tyutchev</i>), Op. 14/1	Rachmaninov

Rachel Cleland soprano



From *Chansons gaillardes* (anon., 17th c.)

Francis Poulenc (1899-1963)

La maîtresse volage

Chanson à boire

Madrigal

From *Chansons villageoises* (Maurice Fombeure)

Poulenc

C'est le joli printemps

Les gars qui vont à la fête

Julien Patenaude baritone



Intermission

Flickån kam ifran sin älsklings möte (Johan Ludvig Runeberg), Op 4b

Wilhelm Stenhammar (1871-1927)

I skogen (A.T. Gellerstadt)

Stenhammar

Flickån kam ifran sin älsklings möte (Runeberg), Op 37/5

Jan Sibelius (1865-1957)

Glynis Ratcliffe soprano



From *A Song for the Lord Mayor's Table*

William Walton (1902-83)

The Lord Mayor's Table (Thomas Jordan — for the Lord Mayor 1674)

Holy Thursday (William Blake)

The Contrast (Charles Morris)

Rhyme (anon. 18th cent)

Mehgan Atchison soprano



All mein' Gedanken, mein Herz und mein Sinn (Felix Dahm), Op. 21/1

Richard Strauss (1864-1949)

Du meines Herzens Krönelein (Felix Dahm), Op. 21/2

Strauss

Das Rosenband (Friedrich Klopstock), Op. 36/1

Strauss

Hat gesagt (Des Knaben Wunderhorn), Op. 36/3

Strauss

Carla Huhtanen soprano



Ganymed (*Johann Wolfgang von Goethe*), D 544

Franz Schubert (1797-1828)

Der Jungling an die Quelle (*Johann Gaudenz von Salis*), D.300

Schubert

Der Musensohn (*Goethe*), D.764

Schubert

Michael Schade *tenor*



Afternoon Session:

"Let the hot sun shine on!"
(Britten, *On this Island*)

2:30 pm



Silent Noon (*Dante Gabriel Rossetti*)

Ralph Vaughan Williams (1872-1958)

From *Songs of Travel* (*Robert Louis Stevenson*)

Vaughan Williams

The Roadside Fire

Bright is the ring of words

Robert Stewart *baritone*



From *Three Sonnets of Petrarch*

Franz Liszt (1811-86)

Pace non trovo

Benedetto sia 'l giorno

Darryl Edwards *tenor*



From *Canciones amatorias*

Enrique Granados (1867-1916)

Mira que soy niña

Mañanica era

Gracia mía

Valdine Anderson *soprano*



From *Seven Elizabethan Lyrics*, Op 12
 My life's delight (*Thomas Campion*)
 Damask roses (*anon.*)
 By a fountainside (*Ben Jonson*)
 Fair house of joy (*Tobias Hume*)

Roger Quilter (1877-1953)

Michael Colvin *tenor*



From *On this Island* (*W. H. Auden*)
 Let the florid music praise
 Now the leaves are falling fast
 Seascape
 As it is, plenty

Benjamin Britten (1913-76)

Monica Whicher *soprano*



Intermission

Der Jäger (*Friedrich Halm*), Op. 95/4
 Sapphische Ode (*Hans Schmidt*), Op. 94/4
 Botschaft (*Georg Friedrich Daumer*), Op. 47/1

Johannes Brahms (1833-97)

Brahms

Brahms

Mary Bella *soprano*



Die Bürgschaft (*Friedrich von Schiller*), D. 246

Franz Schubert (1797-1828)

Russell Braun *baritone*



From *Five Songs of Mathilde Wesendonck*
 Im Treibhaus
 Schmerzen
 Träume

Richard Wagner (1813-83)

Janet Harach *soprano*



Evening Session:

"Sei wach und munter!"
(Schumann, Op. 39/10)

7:30 pm



An die Nacht (*Clemens von Brentano*), Op. 68/1

Richard Strauss (1864-1949)

Ich wollt ein Sträusslein binden (*Brentano*), Op. 68/2

Strauss

Säusle, liebe Myrthe (*Brentano*), Op. 68/3

Strauss

Lorna MacDonald *soprano*



Chansons de Bilitis (*Pierre Louÿs*)

Claude Debussy (1862-1918)

La Flûte de Pan

La Chevelure

Le Tombeau des Naïades

Norine Burgess *mezzo*



From *Liederkreis* (*Joseph von Eichendorff*), Op 39

Robert Schumann (1810-56)

Waldeggespräch

Zwielicht

Frühlingsnacht

Catherine Robbin *mezzo*



Drei Lieder nach Hildegard Jone, Op. 25

Anton Webern (1883-1945)

Wie bin ich froh!

Des Herzens Purpurvogel fliegt durch Nacht

Sterne, Ihr silbernen Bienen

Valdine Anderson *soprano*



Lullaby (*Thomas Dekker*)

Peter Warlock (1894-1930)

Sleep (*John Fletcher*)

Warlock

The Fox (*Bruce Blunt*)

Warlock

Yarmouth Fair (*Hal Collins*)

Warlock

Giles Tomkins *baritone*



Intermission

From *Seven Sonnets of Michelangelo* Benjamin Britten (1913-76)
 Veggio co' bei vostri occhi
 Rendete a gli occhi miei
 S'un casto amor
 Spirto ben nato

Colin Ainsworth *tenor*



I went to a marvellous party Noel Coward (1899-1973)
Bruce Ubukata



A Man and his Flute (*Miriam Waddington*) John Beckwith (b. 1927)
 My Lute, Awake (*Sir Thomas Wyatt*) Welford Russell (1900-75)
 Abschied (*Eduard Mörike*) Hugo Wolf (1860-1903)

Monica Whicher *soprano*



Morgen! (*John Henry Mackay*), Op. 27/4 Strauss
Catherine Robbin *mezzo*



A Canadian Encore ...

Mary Lou Fallis *soprano*



Colin Ainsworth is enrolled in the Opera Division, where he recently sang the title role in *Albert Herring*. He already has a flourishing solo career with orchestras and choirs. Opera engagements have included Tamino for Saskatoon Opera in *The Magic Flute*, as well as in Germany and the Czech Republic. He has appeared in recital at the Guelph Spring Festival and his schedule includes recent and upcoming concert appearances with the Mississauga Choral Society, the Talisker Players, the Orpheus Choir, the Menno Singers, and Bach's *St John Passion* at the Winter Park Bach Festival in Florida.

Valdine Anderson performs throughout the world in operatic and concert repertoire ranging from the baroque to modern, and is renowned as one of the leading singers in the contemporary repertoire. Her greatly acclaimed European debut in Thomas Adès' opera *Powder Her Face* at the Cheltenham Festival, was followed by Gavin Bryars' *Dr Ox's Experiment* with English National Opera, and Elliott Carter's opera *What Next?* in Amsterdam and London. She has collaborated with composers such as George Benjamin, Sir Harrison Birtwistle, Pierre Boulez, Gavin Bryars and Gérard Grisey, and with the leading conductors throughout Europe and North America and on CD.

Mehgan Atchison is a recent graduate of the University of Toronto's Opera Division, where she sang the role of Elizabeth Hughes in *The Last Duel* by Gary Kulesha and Michael Patrick Albano, Lisette in Puccini's *La rondine*, the Princess in Ravel's *L'Enfant et les sortilèges* and Helena in Britten's *A Midsummer Night's Dream*. She was soloist in Brahms's *Ein Deutsches Requiem* with the Victoria Symphony, was heard on CBC's *Two New Hours* in a performance of Marc Hyland's *Afterdreamingly* with New Music Concerts, and has sung and recorded various roles in Harry Somers' opera *Serinettes* with Soundstreams Canada. Future engagements include a performance of songs by James Rolfe with the Talisker Players.

Mary Bella holds a Masters in Music (Performance) and an Opera Diploma from the University of Toronto, and she is now pursuing a career in concert, opera and recital. She has appeared with the Toronto Mendelssohn Choir, the Toronto Classical Singers, and sang the world première of Imant Raminsh's *Te Deum* with Chorus Niagara. She was an acclaimed Poppea in *L'incoronazione di Poppea* in Montréal, the Second Lady in *The Magic Flute* with Manitoba Opera and took part in a workshop presentation of Dean Burry's new opera *The Brothers Grimm* with the COC. She also performs in solo recital and in duet programmes with her husband, tenor Michael Colvin.

Russell Braun is one of the most sought-after lyric baritones on the international stage, performing at the Metropolitan Opera, Salzburg Festival, Lyric Opera of Chicago, Hamburg Staatsoper, l'Opéra de Paris and the Canadian Opera Company, where he thrilled Toronto audiences with his masterful performance as Billy Budd last season. A concert artist with major orchestras throughout North America and Europe, Mr. Braun also balances his schedule to accommodate the

great demand for his recital performances. His discography features the JUNO award-winning *Apollo e Dafne* with Les Violons du Roy, *Dido and Aeneas*, and *Soirée Française* and *Serata Italiana* with tenor Michael Schade.

Norine Burgess's compelling stage presence and beauty of tone have brought her to the attention of opera houses and orchestras internationally. Her debut at the Salzburg Festival in 1997 was in Mozart's *Die Zauberflöte* as the Second Lady, and she repeated this role in 1999. The following year she returned to Salzburg to sing the role of Neris in Cherubini's *Médée* under the direction of Sir Charles Mackerras. She appears on concert stages across the nation, performs regularly with Vancouver, Edmonton and Calgary Operas, and she will make her Arizona Opera debut in March 2002.

Ariana Chris is currently studying in the University of Toronto's Opera Diploma programme, where she has taken part in the major productions, most recently singing Nancy in Britten's *Albert Herring*. She will sing the lead role of Boulotte in the upcoming production of Offenbach's *Barbe-bleue*. Last summer was spent at the Aspen Music Festival where, in addition to her operatic performances, she was invited to sing a gala concert with pianist Leon Fleischer. She has also performed Ravel recitals in northern Italy and at the prestigious Oberlin Conservatory.

Jesse Clark is in his final year of studies with the Opera Division. In addition to his recent roles with the school, as the Vicar in Britten's *Albert Herring*, le Fauteuil in Ravel's *L'Enfant et les Sortilèges*, and John Wilson in Gary Kulesha's *The Last Duel*, he has appeared in musical theatre productions, including *A Funny Thing Happened On The Way To The Forum* in Lindsay, Ontario. In 1988, as a treble, he had the distinction of singing with The Aldeburgh Connection at both *Music at Sharon* and in the Walter Hall Sunday Series, premièring a major new commission, *Nicholas Knock*, by composer Derek Holman, a setting of Dennis Lee's poem.

Rachel Cleland is in her second year of study with the Opera Division. Her roles there have included Carolyn Boulton in Kulesha's *The Last Duel*, Minerva in the Prologue to Rameau's *Castor et Pollux*, and both Lady Billows and Cis in Britten's *Albert Herring*. Her oratorio repertoire encompasses *Messiah*, Britten's *Te Deum*, Haydn's *The Creation* and John Rutter's *Magnificat*, and she will perform the role of Eurydice in Gluck's *Orpheus and Eurydice* at Opera Nuova in Edmonton in the summer of 2002.

Michael Colvin has appeared in many COC productions, including Britten's *Rape of Lucretia*, *Idomeneo*, *Il tabarro* and Randolph Peters' *The Golden Ass*, and in the upcoming *Il viaggio a Reims*. He recently debuted with the Montreal Symphony, has sung with both the National Arts Centre Orchestra and L'Orchestre Symphonique de Québec and has been involved in a number of recent world premieres including Christos Hatzis' *Everlasting Light*. He was featured on

BRAVO's 'Wholenotes' series, was the voice behind the Opera Bear in Nissan's 2000 Pathfinder commercial, and made his big-screen debut as Don Ottavio in the Rhombus Media film *Don Giovanni: Leporello's Revenge* starring baritone Dmitri Hvorostovsky.

Darryl Edwards is a Professor of Singing at the University of Toronto. He has appeared across Canada, the US, and in Europe. Some highlights of past seasons include Handel's *Samson* with Orchestra London, Orff's *Carmina Burana* in Kingston, Calgary, London and Guelph, Sousa's *El Capitain* at the Krannert Centre, the Lloyd Webber *Requiem* with the Bachchor of Coburg, Germany, Gounod's *Messe Solennelle* with the Montreal Symphony, Britten's *St Nicholas* in London and his *Serenade* for tenor, horn and strings in Chicago. He recently sang Kodaly's *Psalmus Hungaricus* in Calgary and gave a recital at the Kodaly Society's National Conference in London.

Mary Lou Fallis is one of Canada's national treasures. Her international operatic career furnished material for her hilarious ACTRA Award-winning show *Primadonna*, based on her own life as a singer. Following the success of *Primadonna*, other shows arrived in dazzling succession, including *Emma*, *Queen of Song*, about the real-life Canadian diva, Emma Albani; *The Mrs. Bach Show*, hosted by Anna Magdalena, the wife of J.S. Bach; and *Ms. Mozart*, the story of Nannerl, sister of the more famous Wolfgang. Mary Lou Fallis also enjoys a parallel career as an opera and oratorio performer of impeccable credentials.

Janet Harach is completing the Master of Music Programme in Vocal Performance at the University of Toronto. She has presented recitals in Ottawa with Opera Lyra, Studio Opera Guild, the National Capital Opera Society, the Ottawa Choral Society, and with Prairie Performances, Winnipeg, and has been featured on CBC Radio. She has appeared in *Le nozze di Figaro* in Saskatoon, in Opera Lyra's *Rigoletto*, and in *Cavalleria rusticana* in Porto Allegre, Brazil, and was Lady Billows in the Opera Division's recent *Albert Herring*. In February, she will sing Sieglinde, in Act I of a concert version of *Die Walküre* at the Arts and Letters Club.

Carla Huhtanen graduated from the Opera Division in 2000, and is establishing a busy operatic and concert career, focused primarily in Europe. She has toured in the cities of Seinajoki, Vaasa and Kokkola Ostrobothnia, Finland, and sang the roles of Daisy Park in Gershwin's *Lady, be Good* and Atanais in Cherubini's *Anacreon* at the Teatro La Fenice in Venice, was Despina in *Così fan tutte* at the Orford Arts Festival and Lisetta in Rossini's *La Gazetta* at Garsington Opera. She has appeared at Roy Thomson Hall, the Toronto Centre for the Arts and the Glenn Gould Studio in repertoire ranging from solo recitals of Scandinavian art song to contemporary repertoire.

Lorna MacDonald enjoys a career of distinction as a singer and voice teacher. She chairs the Voice Studies and was recently named to the Lois Marshall Chair in Voice Studies at the University of Toronto. Her passion for teaching and singing thrives equally between stage and

studio. In 1997 she received Ontario's prestigious OCUFA Award for teaching excellence and outstanding contributions to university teaching. In the United States (1978-1994), she received awards from the Metropolitan Opera, Chicago Lyric, Dallas, Fort Worth Opera guilds and the National Opera Association. She has given numerous premières of new works and she delights in chamber music performance.

Julien Patenaude completed his Bachelor and Masters in Voice Interpretation at l'Université de Montréal, and is in his second year of study with the Opera Division, where he has sung Papageno in *Die Zauberflöte*, Don Alfonso in *Così fan tutte*, Schaunard in *Bohème*, and Sid in *Albert Herring*. He has attended summer workshops at the Orford Festival and the Brevard Music Centre. Upcoming is a recital for Radio Canada's *Jeunes Artistes* Series.

Glynis Ratcliffe is in the Master of Music Programme in Voice Performance at the University, concentrating on art song and early music. She has appeared in concert with the Toronto Mendelssohn Youth Choir and the Scarborough Schools Youth Choir, U of T Women's Chorus, and Ensemble Unterwegs. She was a featured artist in a composers' showcase at The Music Gallery, singing works by Andrew Ager and Bruce Nichol, has taken part in concerts of early music with the University's Historical Performance Department, and opera productions at the University, where she sang the role of Sister Catherine in Poulenc's *Dialogues des Carmélites*.

Catherine Robbin is welcomed on the world's concert and recital stages in repertoire ranging from Bach and Handel to Britten, Elgar, Schubert, Mahler and Berlioz. Conductors including Christopher Hogwood, John Eliot Gardiner, Simon Rattle, Nicholas McGegan, Bruno Weil, Hans Graf, Bernard Labadie and John Nelson vie for her services both on stage and in the recording studio. A highlight this year is the Canadian première of Penderecki's *Credo* at the International Choral Festival in Toronto with the composer conducting. She sings with the Bach Choir of Bethlehem in Bach's *Magnificat*, *Cantata No. 36* with Portland Baroque, *Messiah* with Tafelmusik, the *St. Matthew Passion* with the Vancouver Bach Choir, and will debut with Chicago's Music of the Baroque in a Vivaldi Festival.

Robert Stewart studied at the University of Toronto and at the Royal Scottish Academy of Music and Drama in Edinburgh, where he sang the Fauré *Requiem*, Berlioz *L'Enfance du Christ*, Beethoven's *Schottische Lieder*, Dvorak's *Te Deum*, and the Prologue from Poulenc's *Les Mamelles de Tirésias* in a performance at Covent Garden. He was a Vocal Fellow and appeared in performances at Tanglewood, has been a guest with the Toronto Symphony Orchestra and with the Aradia Baroque Ensemble, with whom he has made several recordings. He is a regular soloist for the Amadeus Choir of Greater Toronto, and has appeared in concert with the Bell' Arte Singers and the Gentlemen and Boys of St. Simon's.

Michael Schade is one of the leading Mozart tenors on the stage today. He sings at the Salzburg Festival, Metropolitan Opera, La Scala, l'Opéra de Paris, San Francisco Opera, Chicago Lyric Opera, and Los Angeles Opera. A favourite at the Vienna Staatsoper, he has performed in *Don Giovanni*, *Die schweigsame Frau*, *Così fan tutte*, *Die Entführung aus dem Serail*, *Arabella*, *Die Meistersinger von Nürnberg* and *L'elisir d'amore*, and he will appear with the COC in its upcoming *Il viaggio a Reims*. A much sought-after concert and recital artist, he is heard throughout North America and Europe. He has recorded with many prominent conductors including new releases of *Das Lied von der Erde* under Pierre Boulez, and *Serata Italiana* with Russell Braun. Future releases feature a solo recording on Hyperion, *Orlando Paladino* with Cecilia Bartoli and *Die Meistersinger* with Ben Heppner.

Giles Tomkins has just entered his fourth year at the Faculty of Music, University of Toronto. He has competed in many music festivals throughout Ontario and was named "Most Promising Junior College Singer" by the National Association of Teachers of Singing, Ontario Festival, in both 1999 and 2000. He has been a guest soloist with the Toronto Children's Chorus, the MacMillan Singers, and the Toronto Mendelssohn Choir, where he performed the role of Pilatus in Bach's *St. John Passion*. His operatic roles include Colline in Puccini's *La bohème*, the Doctor in Barber's *Vanessa*, Le Roi in Thomas's *Hamlet*, and Superintendent Budd in Britten's *Albert Herring*.

Monica Whicher is noted for the musical elegance she brings to her concert and opera stage performances. Lully, Brahms, Haydn and Mahler highlighted her last season and reflect her artistic range — her recent performance as Mérope in Lully's *Persée* for Opera Atelier was highly acclaimed. This season's highlights are *Messiah* with the Iseler Singers and the Vancouver Bach Choir, a Mozart concert with the Thunder Bay Symphony and concerts with the Toronto Bach Consort. On the opera stage, she stars for Pacific Opera Victoria as Cleopatra in Handel's *Julius Caesar*. Her discography includes recordings with the Bach Consort, and of Schubert and Hatzis.

Stephen Ralls and **Bruce Ubukata** are the founders and co-artistic directors of The Aldeburgh Connection, a Toronto-based group which presents concerts specializing in the song repertoire. This is the third in a trio of special concerts given in celebration of The Aldeburgh Connection's 20th Anniversary. Aldeburgh is the small town on the east coast of England where Benjamin Britten, Peter Pears and Eric Crozier founded the Festival of Music which flourishes to this day. Artistic directors Stephen Ralls and Bruce Ubukata have visited and worked there for many summers, as has a large number of the singers appearing with The Aldeburgh Connection.

The Aldeburgh Connection's next presentation will take place on Friday, February 8, 2002 at 8 pm in the Glenn Gould Studio. This recital of works by Benjamin Britten will feature two of today's singers, mezzo **Catherine Robbin** and tenor **Colin Ainsworth**. The programme will include two of Britten's song cycles, *A Charm of Lullabies* and *Seven Sonnets of Michelangelo*, along with his *Canticle II, Abraham and Isaac*, other songs and folk-song settings.

Tickets (\$30/\$25 seniors and students) may be purchased from The Glenn Gould Studio box office at 416 205-5555.

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LALO

MAHLER

MONTEVERDI

MORLEY

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